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A MODEL OF A MEDIAEVAL  
BANQUETING HALL

IN the last September number of the BULLETIN, there was printed an article on Models as Teaching Material, in which, after speaking of the value of such material, there was promised the early installation of a carefully prepared, accurate model of the great hall of Penshurst Castle, as the first in a series for the use of pupils in history classes and designers. This model has been set up in an alcove of Gallery 17, near the central Hall of Casts, on the first floor. It is the work of Dwight Franklin, formerly of the American Museum of Natural History, whose models in the Children's Museum, Brooklyn, and the Newark Museum, representing natural history subjects, have been studied with enthusiasm by teachers and classes in those institutions.

Penshurst Place, Kent, a fine example of fourteenth-century architecture, was built about 1335, when, with the increased demand for privacy on the part of the nobility, the highest development of the hall was attained. The room measures 68 ft. by 38 ft. 8 in., and is 48 ft. in height. It is here reproduced on the scale of an inch to a foot. The roof is of the open timber type, and the original louvre or opening for carrying off the smoke from the fire, which was built in the center of the hall on fire-dogs, is still in place. The floor is of stone flagging, the walls plastered, the window tracery of stone, the windows themselves of diamond-shaped panes, with a quatrefoil of colored glass at the top.

At one end of the hall is a paneled partition or screen which served as a vestibule at the entrance, while at the other end is a raised dais for the seats of the master of the house and his guests. The main body of the hall was occupied by the retainers who sat, and even slept, about the fire. The walls were ornamented with tapestries, armor, and trophies of the chase.

In Mr. Franklin's model an attempt has been made to reconstruct a typical domestic scene of the Middle Ages with a representative group of people engaged in their customary manner, and with accessories,

such as furniture, tapestries, and costumes, copied from paintings of the period or from pieces still extant.

On the dais, behind a trestle table, the master and lady, having finished their dinner, are chatting while a page stands near by ready to replenish their glasses. They are dressed in costumes of the day—the lord in a long gown with flowing oversleeves and a turban-shaped headdress; the lady in a low-cut dress with an overgarment, on her head a coronet. A jester lies stretched upon a fur rug, playing with his master's greyhound. In the center of the room about the fire, which has died down to glowing coals, are two figures, a man-at-arms and a forester, warming themselves—the former wearing helmet, camail, and shirt of mail, covered by a surcoat of striped red and white (his lord's colors), and carrying a pole-arm (a *badelaire*); the latter clad in homespun, his legs wrapped with rawhide and a hood buttoned tightly under his chin. A dog close by is contentedly scratching himself after his ample meal of scraps thrown from his master's table. At a long trestle table in the background, where the retainers and servants have eaten their dinner, sits the steward in an embroidered house gown talking earnestly with a barefooted friar and a traveler, who is apparently resting at the castle over night.

The lights are so managed as to give the effect of the red glow of the fire in the center of the room, the yellow light from a concealed torch, and the moonlight streaming through the windows.

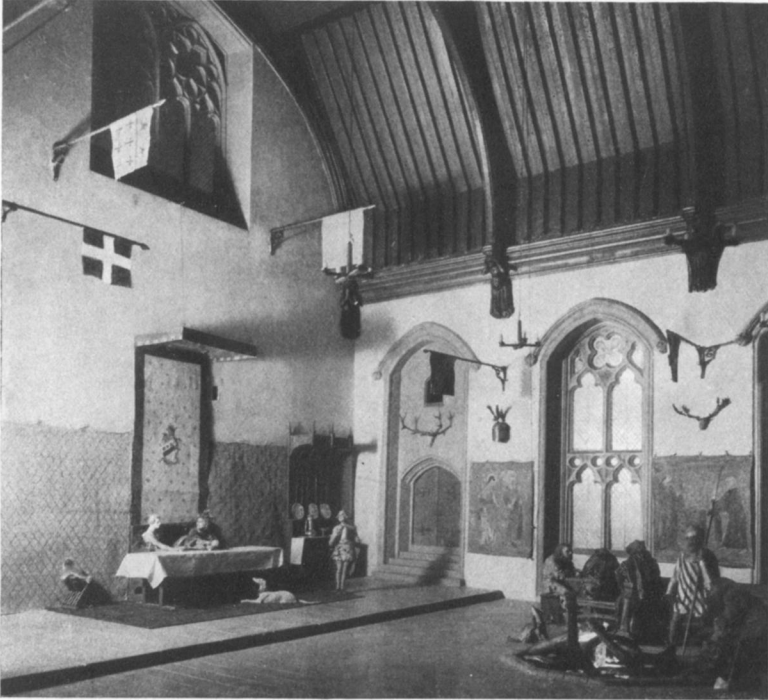
SOME HISTORICAL MEMORIES OF  
PENSURST

PENSURST Place in Kent, now the seat of Lord De l'Isle and Dudley, has almost unique claims of archaeological and architectural interest, and no slight ones historically.

On the former grounds (through a kind Providence, which has largely preserved its great hall not only from the ruin of time but the equally ruthless "restorer") it affords an admirable example of a baronial mansion in the transitional period

from the feudal stronghold to the more domestic house. And, though it cannot vie in interest or importance—either architectural or historical—with such tremendous remains of the feudal times as Rochester Castle in its own county, or Conisbrough in Yorkshire (Athelstane's castle of *Ivanhoe*), or such splendid inhabited castles as Arundel and Alnwick—the

loyally, was rewarded with high office both in court and kingdom, being successively Steward of the Household, Lord Warden of the Cinque Ports, and one of the earliest Knights of the Garter. He died in 1394; and though, through predecease of his only son, his name and blood failed from Penshurst and Kent, they continued, through collateral



MODEL OF THE GREAT HALL OF PENSURST CASTLE  
(DETAIL)

former the chief seat of the premier Duke of England, the latter of the Duke of Northumberland—it has still a vivid, if milder, interest of its own.

The first name of common historic renown which we find connected with it, is that of D'Evereux or Devereux. John of Evereux, a good soldier in Edward the Third's French wars, where he was named among such immortal captains as Sir John Chandos, Lord Cobham, and Sir Walter Mauny, having returned with his master out of Normandy, and serving him and his grandson and successor—Richard II—

branches, to figure in the high history of England.

Next, through legal reversion and chances of sale, the Manor of Penshurst rapidly reached the highest pinnacle of associated fortunes, becoming, first, the property of that great Duke of Bedford, third son of Henry IV, and Regent of France during the minority of his nephew Henry VI, who had the chagrin of witnessing the gradual expulsion of the English from France by blessed Joan of Arc. On his death it passed to another Warden of the Cinque Ports, who was also Constable of Dover

and Regent and Protector of the Realm of England—his brother, the “Good Duke” Humphrey of Gloucester; and, after his death, by royal gift (Henry VI) to another Humphrey—Humphrey Stafford, Duke of Buckingham, remaining with this splendid and tragic line till the death of Edward, 3rd Duke—one of the many judicial murders of Henry VIII.

With this Penshurst fell from the constellation of royal, or quasi-royal, possessions, to pass again, by king’s gift (Edward VI) to private owners—first, to John (Dudley), Earl of Warwick (son of the notorious minister of Henry VIII, whom it was one of the few [early] good acts of Henry VIII to have hanged); and when he returned it to the Crown, then to Sir Ralph Fane, ancestor of the present Earl of Westmoreland (himself presently hanged in those dangerous days, for being on the weaker side politically!); and thirdly, to the first representative of the illustrious house who still hold it—Sir William Sidney. This grantee himself enjoyed the noble manor hardly a year, and then dying left it to his son Henry, who married a daughter of the scornful Dudley, now at the top of his ambition, Duke of Northumberland, and seeing himself, in anticipation, father-in-law of a Queen of England of his own creation—Lady Jane Grey. We all know how that bold dream ended; but the Sidneys continued to bask in court favor, first under Elizabeth, and then under the two first sovereigns of the gracious House of Stuart.

It was during this period that there became associated with Penshurst those names which have since made its fame in popular imagination, which forgives them for being noble because one was literary and one a rebel.

Sir Philip Sidney, for a short time lord of Penshurst, and for all time lord of “gentle hearts,” was born at Penshurst, November 29, 1554, and, mortally wounded in the battle of Zutphen in the Low Countries,

died hard by at Arnheim, October 7, 1586. “Being made perfect in a short time, he fulfilled a long time.” Noble by birth and nature, gifted, brilliant, accomplished, he possessed what is not always an accompaniment of those qualities—a good heart. So naturally equipped, he was trained in the courts of kings in fine manners and courtesy, and, in the learned society of the day, became, at once, the mirror of the fast-fading wraith of Chivalry, and of the almost equally evanescent accomplishments of the New Learning. His sincerity, his high breeding, and his good taste saved him from a cumbersome and meticulous pedantry; and even though he used the high-fantastic artificial forms of the day to embody his literary expression, the latter remained essentially human—the record of a true soul and reflex of a spotless life. The *Arcadia* and the *Amoretti* are among the finest fruits of the Italianate garden of the belated English Renaissance.

Of his sister Mary, for whom he wrote the former work, who like him was born at Penshurst, where she married Henry Herbert, 2nd Earl of Pembroke, it is perhaps sufficient to quote Ben Jonson’s famous epitaph (which never decked a tomb!)

“Underneath this marble hearse  
Lies the subject of all verse:  
Sidney’s sister, Pembroke’s mother:  
Death, ere thou hast slain another  
Wise, and fair, and good as she,  
Time shall throw a dart at thee.”

They were a notable race!

With Algernon Sidney, also born at Penshurst—theorist, dreamer, political enthusiast—who paid with his life for his association with men of shrewder wit, more unscrupulous consciences, and darker designs than himself, in the desperate Rye House Plot, this notice of the illustrious tenants of Penshurst House must close.

R. T. N.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
COSTUMES . . . . .	†Bishop's brocaded mitre, Spanish, sixteenth century . . . . .	Purchase.
WOODWORK AND FURNITURE .	†Pearwood chair, Italian (Venetian), early eighteenth century.	Purchase.
METALWORK . . . . . (Floor II, Gallery 22)	Four pieces of silver: tankard, maker, Nicholas Roosevelt, 1735; tumbler (cup), maker, Benjamin Wynkoop, 1698-1740; mug, maker, Hendrick Boelen, 1680-1707; ladle, maker, I. N. R.,—American. . . . .	Lent by Hon. A. T. Clearwater.
PAINTINGS . . . . . (Wing H, Room 7) (Wing H, Room 7)	Portrait of a Gentleman, by Adam van Noordt, Flemish, 1557-1641 Portrait of a Gentleman of France, artist unknown; portrait of a Young Gentleman, artist unknown,—Flemish, seventeenth century; portrait of Ferdinand of Austria, artist unknown, Spanish, seventeenth century . . *Three panels, Childhood of Saint Genevieve, sketches for wall painting in the Panthéon, Paris, by Pierre Puvis de Chavannes; four panels, sketches for frieze in the Panthéon, Paris, by Pierre Puvis de Chavannes,—French, 1824-1898. . . . .	Lent by Dr. Bashford Dean.  Lent by Dr. Bashford Dean.
TEXTILES . . . . . (Wing E, Room 9)	Table cover, German, late eighteenth century. . . . .	Lent by Mrs. James Byrne.  Lent by Miss Ernestine Walz.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).



DETAIL  
MODEL OF PENSURST CASTLE